youth

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Editor: Herman C. Ahrens, Jr.
Assoc. Editor: Laura-Jean Mashrick
Art Consultant: Charles Newton
Admin. Secretary: Clara Utermohlen
Secretary: Jane Popp
Editorial address: Room 800, 1505 Race St., Philadelphia, Pa. 19102

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DIALOGUE ON DRU
AT NEWTON SOUTH HI
SHRINKS GENERATION G

Text: Richard Fuller • Photos: Ed Ecks

The parking lot is filled with cars. Most of them are new, large, and American — Mustangs and GTOs, with an occasional VW for contrast. Gray and white clouds cut restlessly through a blue sky above, wandering. They seem moody. This day in late May has been mostly sunny. Brisk. Spring is like that in New England. The school year is nearly over.

Another school day is coming to an end. Students are leaving the building — Newton South High School in Newton Centre, Mass. It is quarter to three. At three,

1683 Newton South students will be officially free for the day. Som have already left. Others gather in groups, waiting, talking, some smo ing. A few head toward cars, climb in, wave, pull out.

Two boys wrestle against a car. Girls watch, smile. They spot m A stranger.

"Are you a narc?" Do I look like an investigator?

"I bet you're making another survey." Students at a top academ high school must tire of visiting educators.

Then they spot my colleague, Ed, who suddenly becomes the ma of the hour: He wears three cameras around his neck.

"Hey, these guys are from *Time* magazine," a boy says.

"Take my picture," a girl insists.

Another boy hoists a girl onto his shoulders.

"Are you guys really from *Time* magazine?"

"*Mad* magazine," Ed suggests as he snaps their horseplay.

I listen to two girls talking beside me:

"What are you going to do?"

"I don't know. Go home."

"Why?"

"Nothing to do."

The dialogue is odd against a background of cars: new, expensiv waiting to go somewhere. The kids seem restless as the clouds above them.

Principal William Geer

"Is it true that students here use drugs I ask.

I get smiles.

"Come down to the parking lot later t night," a boy advises.

Some students here do use drugs, most marijuana. This could happen in any hig school. And probably does in more schoo than we'd like to admit. But Newton Sout High did something about their proble

Over a year ago, when Charles Hende son, psychology teacher at Newton Sout began talking about drugs in class, his st dents quickly picked it up. They went Principal William Geer with their concer William Geer is also unusual. He's youn articulate, receptive. He knows that w live in an addicted world of tranquilize and alcohol, that this is the students' e vironment – in the community, in the ma media, and often in the home.

The delegation which approached M

Geer in the spring of '67 had felt that the students at Newton South urgently needed the kind of drug education that would help them in their decisions about drugs as the temptations to smoke pot and to "flip out" assumed greater proportions. The group continued to meet throughout that summer and was joined by several faculty and parents.

From the start, the group felt that such an effort must be an intense confrontation of all the issues involved in drug use and must include the joint efforts of the school and the Parent Teacher Student Association. Known as the Drug Committee, the group recommended a two-day educational program on drugs under PTSA sponsorship. The plan suggested films concerning drugs be shown to the entire student body in late January. On the following day, a panel of authorities representing the medical, legal, and moral viewpoints would be presented to the students. Parents of the community would be able to see a similar panel on the evening of the second day. The Drug Committee hoped the program would be continued in small group discussions in homes, churches, and synagogues throughout the community.

Among the students on the Drug Committee were Glenna Carpenter, Susan Melrose, Stephanie Sellinger, Noah Bronson, and Josh Alper. I talked with these students about their program. They were ready and able.

They told me how they surveyed the Newton students, asking information and opinion questions. They discovered that many students do not know about drugs. They already knew there was a growing drug problem in high schools and on campuses and they wanted that problem discussed by students, teachers, and parents.

Parents did get involved in the two-day program at the school. Fifteen hundred of them went to the school and listened to a panel on the subject of drugs.

Josh: "I don't think there's ever been a PTSA meeting like this. There was standing-room only in the auditorium. Hundreds of people overflowed into the cafeteria where sound was piped in. The parents came to hear the people tell them how to keep their kids from smoking pot."

Steffie: "The thing we discovered was that parents largely felt they were informed, that they were liberal, that they understood there was a problem, that they could accept everything. But they were so uninformed and they got so frustrated. You could see their surprise at learning that people were drinking in a high school and that girls were having boys. They were widely uninformed. They didn't know what their own kids were doing. It was everyone else's kids, but never their own."

Sue: "You can just tell that most of these parents hadn't really sat down and talked with their kids for so long – or to their kids' friends. They just didn't have any idea what was happening."

Steffie: "As you grow up you get to see what things you can tell

Glenna Carpenter

Josh Alper

Stephanie Selling

your parents and you know what kind of thing sets your parents off emotionally. In these small group discussions, being with other people's parents and not your own, the parents have the benefit of learning what their kids don't tell them, because we speak openly. We can tell them the things their children hesitated to discus

Sue: "It's almost like group therapy. Sit in a living room, dri coffee, eat donuts, and talk. About things like – when you walk do the street, do you feel like people are accepting or rejecting you?"

Steffie: "Basically, what some of the people were looking for the night of the panel was someone to tell them, 'If your child tak drugs, lock him in a closet.' It scared them out of their minds to fi out that the panel was generally calm about it."

Glenna: "There was one man who got up and the thing he w concerned with was not the 'younger generation' but his own kid. A he wanted to get to know his child better not by knowing the wh generation and kids in general."

Sue: "We realized that the problem was a lot bigger than j one kid's smoking grass. There were a lot more things involved th just the isolated problem of drugs. We realized people had to get i the living room because all of us felt that what really was needed w communication."

"We wanted a way," Steffie added, "to shrink the generation ga

Susan Melrose

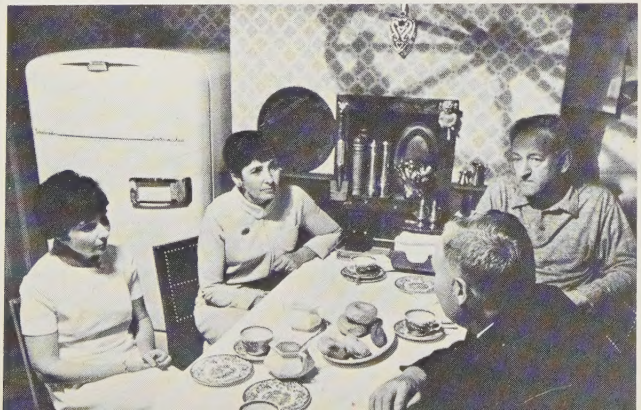
Noah Bronson

You've gathered that these seniors are unusual. So is their school nvironment.

"The students of Newton South have the right to read and respond o controversial topics concerning student values," writes Deborah Morenthal, editor-in-chief of the school newspaper, *Denebola*. The paper ppears 12 times a year "to encourage student response to and awareness f critical issues involving school and society, to aid in effecting necessary nprovements."

The problem in discussing controversial topics, observes Debbie, "to ascertain that all sides of the argument are equally represented." n introducing a series of controversial articles written by a variety of ersons in the Newton community, she says that the "articles will not ttempt to pass judgment on marijuana or on free love, but will intro-

Parents discuss drug situation in Newton Centre



duce opinions, state the facts, and raise questions for each person answer silently or in black and white. . . . Mr. Geer believes that all us, as students, are responsible enough to discuss these problems 'o loud,' and has given his approval of this series."

"Drugs?" was first in the series.

I don't want to give the impression that Newton South is an tellectual oasis, where any problems – the drug scene, for instance – aired and solved by conversation. The students told me I had co too late to see the broken windows. Sue added: "The kids around he on the whole, are very affluent and apathetic. There's no respect property. It's all been handed to us."

Josh also talked about the *de facto* segregation in the city and, implication, in the school: "The city is made up of 30 percent Jewi about 30 percent Catholic, and about 30 percent Protestant. And t school is what percentage Jewish? 90." (Principal Geer put the p centage at about 70. But the point Josh made remains.)

I returned to the drug scene: "Why do kids use drugs?"

Josh: "You ask a million kids and get a million answers."

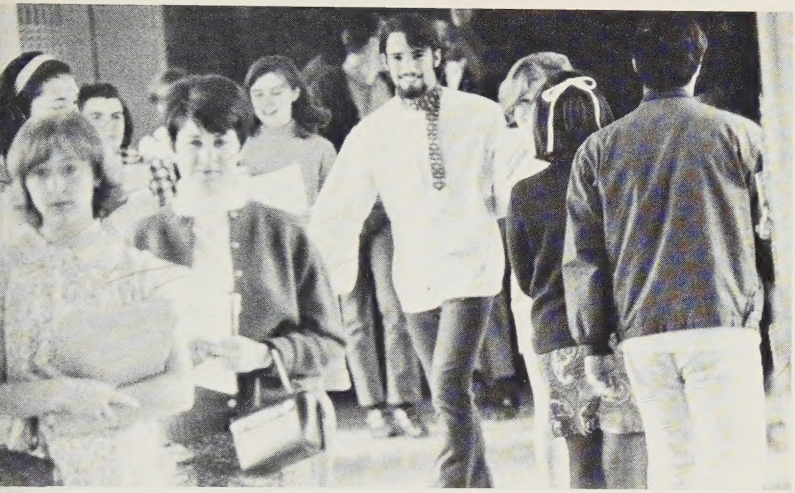
Noah: "Because it's fun."

Steffie: "There's also the possibility of introspection."

Josh: "But it never happens. The biggest thing about drugs is t it's a community . . . I mean, you're sitting in a circle and kids passing around a joint. The whole thing about pot is that it's a religio

I asked if the drug education program had made any difference.

Noah: "The parents came out with the opinion that it's not t bad. All my friends came out of there with that opinion. They thou it was a lot worse when they walked in than when they walked out."

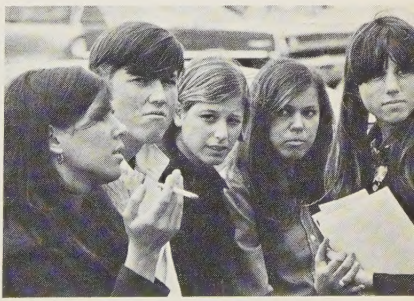


Steffie: "The people who are already taking drugs aren't going to sten. The people who were not interested in drugs, still aren't. The eople we were trying to reach are people in the middle of the road and re unsure. These people were better informed and able to decide for iemselves than before. For this reason, the program was a success."

I felt I wouldn't be sure about whether the program was a success or ot until I talked to the other half of the generation gap: the parents.

We visited Mr. and Mrs. Manuel Taylor, whose son is a senior at ewton South. Mrs. Taylor is a member of the original Drug Committee.

"We met quite regularly — at least once a month," she recalls. They were fascinating meetings, really. More so because we're not ccustomed to meeting with kids. We hope that this is going to be an ngoing thing, that there will be young people who are going to speak people from our older generation. . . . From my point of view, I need understand what young people are all about. Then it's easier to ndle this situation. We must keep mmunication open. Otherwise, you el either you came from Mars or the ds came from Mars."



Communication is happening. The neration gap is closing a bit. Not far ough, though, as Mrs. Taylor made ear: "The kinds of kids who simply n't talk to parents are the kinds of ds who are not going to volunteer to part of the group." She went on to d, honestly, "I think almost everyone

is always reaching the wrong people. If you have an interest enough to allow yourself to be part of something, then you're probably somewhat open-minded about it. If you're going to be terribly close-minded, you're not even going to be there. I'm Jewish and I have often felt this way about all kinds of programs about anti-Semitism, that people who are really anti-Semitic would never be there."

One name that kept turning up in all the conversations I had – both with students and parents – was Dr. Jerome Lettvin, a professor at M.I.T. Fresh from a much-publicized TV debate with Dr. Timothy Leary, Dr. Lettvin was one of the speakers at the two-day symposium at Newton South. All were impressed with him, especially Josh, who said: "I think the use of drugs among kids is not an isolated phenomenon. It is very much a part of the whole social scene – the cities, Vietnam, and the like. That's why Dr. Lettvin is so relevant when he said, 'Listen, kids, you're missing it. If you disengage from society, you're losing your opportunity to change things.' And he's not talking about dropping out just in the sense of drugs."

What else did the panelists and articles and pamphlets say about drugs? Some say scientific research on marijuana is lacking. There is disagreement over whether marijuana is addictive or whether it causes long-term physical and psychological damage. Some specialists claim that marijuana introduces the user to stronger drugs by whetting his appetite for them. Others say there is no such connection.

Some question the strictness of the laws prohibiting the use and possession of marijuana. Some question the lack of enforcement of existing laws governing the legal age for *all* self-inflicted "vices" – smoking, drinking, as well as drugs.

Some say that the problem is not marijuana, but the smoker. Natural curiosity for something new, unknown, and restricted attracts ome youth. Faced by a world which seems to be in conflict with his wn sense of values and with no seeming way out, other teens just cop ut by smoking pot. Some say that the depressed and inactive person robably gains the most relief from the smoke, but the more he seeks o relieve his weaknesses by pot, the more dangerous the drug becomes o the user. Some say it is a safe way to happiness; some say it is a azardous crutch for the insecure.

"The cards are clearly stacked against the adolescent who plays vith drugs," writes Mr. Henderson, psychology teacher, in *Denebola.*

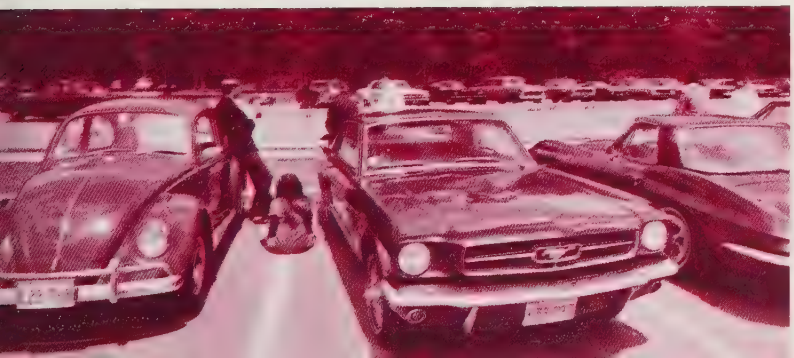
"There are deeper issues than simply smoking pot," the students n the Drug Committee have been saying from the start.

Later in the evening at the Taylors' house, Mr. and Mrs. Mark Varshaw joined us. They also have children who are students at Newton outh. They also participated in group discussions. Like the Taylors nd the students, they are honest and articulate. Mr. Warshaw said: They see their parents drink and drive. They say maybe this is the way o behave. How does a parent who smokes tell a child not to smoke?"

His wife, Joan, reminded me of that parking lot: "It's common nowledge that kids are smoking pot at a certain parking lot at South. his is what the kids told us."

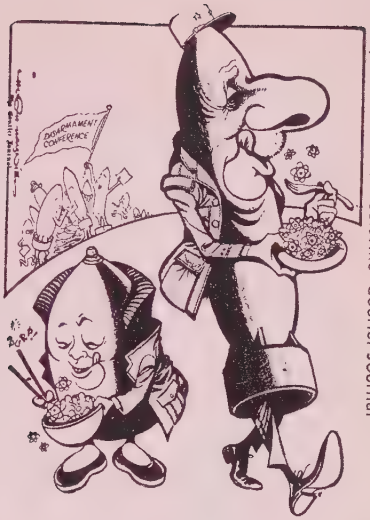
That's what the kids – some of them – told me. I never got back o that parking lot to find out. I remember standing there, beneath those estless, wandering clouds in the midst of restless, wandering senior highs. remember how Ed and I glanced at the VW in the middle of those ig, new cars. We joked about how it was probably a faculty car.

As it turned out, we were right. We stayed after school, voluntarily, o sit in on the first meeting of the Student-Faculty Forum, comprised f ten students and ten faculty. The idea was better communication etween students and faculty. We watched it happen. As we were bout to leave we hitched a ride with Principal Geer. As we walked ut of Newton South High, beyond us in a parking lot nearly empty, t a lone VW. We headed toward it, got in, and drove off.



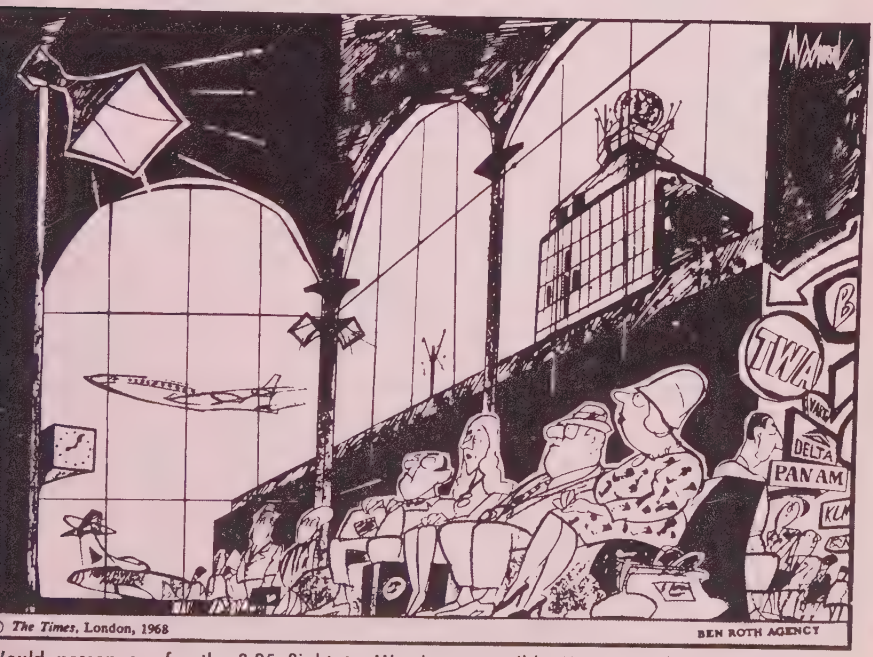
cartoon critique or What's go-INK on?

"Hey Kid, let me give you a hand."



Haynie from The Louisville Courier-Journal

"Oui! I think everyone else should go on a diet"



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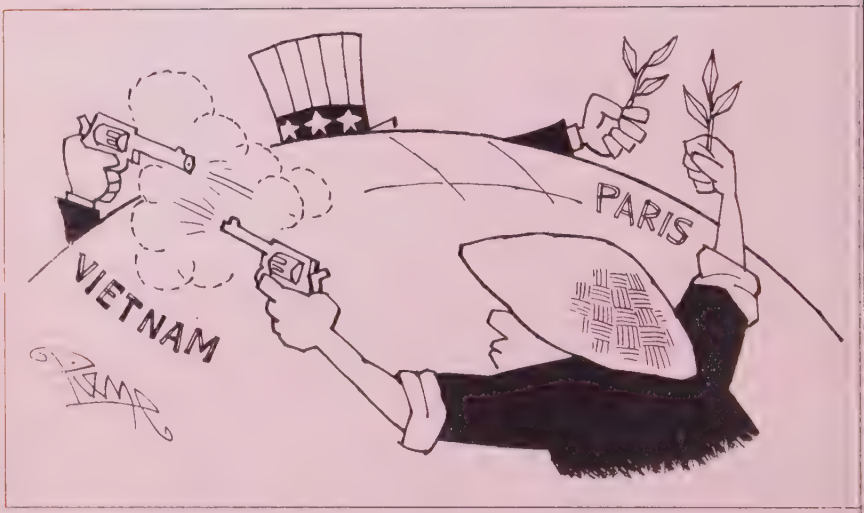
"Would passengers for the 8:25 flight to Miami— or possibly Havana — please proceed to the flight lobby . . ."



"Never let your right hand know what your left hand is doing."

"We are not asking for an economic miracle . . . just food."

Behrendt-Algemeen Handelsblad,

"We'll remain comrades-whatsoever!"

Rosen-Albany Times-Union, N.Y.

"There's a lot to be said for the Trudeau technique."

Emmwood-London Daily Mail — Ben Roth

"From Florida to Oregon . . . every man his own gun!"

"I think he's a vegetarian . . . but don't get too close."

Darcy — The Evening Bulletin

BEN ROTH AGENCY.

Behrendt-Algemeen Handelsblad, Amsterdam — Ben Roth

Conrad — Los Angeles Times

"Reflecting Pool"

it's the big theme
on the
SAN DIEGO
scene!

people's concern about people

"Our church will never be the same," the minister was saying after a service of worship led by the church's youth. "Today this church had its Pentecost."

As in many congregations across the country, the young people of Pioneer United Church in San Diego, Calif., had been given the opportunity to plan and lead the service of worship on Youth Sunday.

"What's our theme?" they asked in their first planning session.

"People's concern about people" was the response. And so the call to worship was the reading of "Focus:Persons" by Dr. Ross Snyder from his book, *The Ministry of Meanings.* Hymns were contemporary. Two guitars provided accompaniment. An original song, "The Inners and Outers," was sung as the anthem. Changes in the usual order of worship were

▼

It's a people world, what would life be all alone?
Whether you're up high or way down low,
I repeat it's a people world.

We are playing games together,
We are all of a different feather.
We are people needing people.
By the way, Friend, How do you feel?
People, people.

Heartbeats, keep the rhythm in the people,
Heartbeats, making music in the people.

We are all in this thing together,
It's going to stay that way forever.
We are all we can believe in,
Won't you agree that's a very good reason?

We are people enjoying people,
Other's feelings we cherish and keep.
We are all there is to live with,
We all die with more than we begin with.
People, people.

Heartbeats, keep the rhythm in the people,
Heartbeats, making music in the people. **(Repeat)**

— words and music by Jean Glover

© 1968 by Akbestal Music Inc.

people world

made only where they would enhance the meaning of the service.

As usual, the Affirmation of Faith was read. Then suddenly one of the high school students stood up and said: "We repeat this every Sunday, but what does this really mean to you?"

The congregation was stunned. But after a pause, the responses began to flow. Again during the sermon, everyone was asked to share his thoughts. A recording of "It's a People's World" was played. Three young people discussed the song and why it and other songs are important to their generation. Emphasizing the importance of people to them, they asked the congregation to share the most pressing concerns in their own lives.

It's the kind of experience that can never be described and understood later, but people did rise and share such real concerns as the personal problems of finding and feeling God's presence to our responsibilities as human beings in such areas as the war in Vietnam, the racial crisis in our own country, and new threats to peace everywhere. One woman thanked the youth for the service and asked what the younger generation in the church thought of its elders, especially since the older generation gets so much criticism from the hippies. The service ended in prayer and a long period of silence.

Afterwards, the oldest member of the congregation, in whose home Pioneer Church had had its beginning 16 years ago, said, "It was my dream when this church began that we could have a place where young people and everybody could come to worship and to learn. Today my prayers were answered."

This happened in other churches in the San Diego area. For example, Community Church of Pacific Beach was without a minister and was experimenting with a forum form for the center of worship. Guest speakers entered into multilogue with the congregation. And so on Youth Sunday the congregation was involved in a creative give and take of exciting young ideas.

While on a winter retreat with another church, high school youth of First Church in Lemon Grove talked about

Who is the person sitting next to you?

You might say a name, describe how tall he is, and the color of eyes and hair. But none of these things are what the person is. A person is invisible activities.

Who then is this person sitting next to you? The person sitting next to you is a

FOCUS: PE

ross snyder

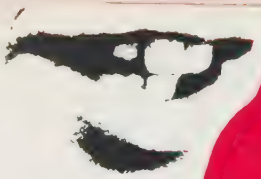
Often he doesn't feel too good about how he is doing; and he finds that he can't respect or be a good friend of himself. When he feels that way about himself, he has a hard time loving others. When he doesn't feel good about himself and finds it hard to love others, he suffers.

The person sitting next to you has a right to be a person; that is, he has a right to choose and decide, to have a private life of his own. He also has a right to be understood. And unless he can be understood by other people, he is thwarted from being a person.

The person sitting next to you is an inexhaustible sort of existence. Within him are energies that have only been partially awakened. Nine-tenths of his possibility has not yet been touched off. There is all kind of good that is struggling to be born from way within that person. There are also worries, fears, hates that are struggling to get themselves expressed. Sometimes if only these could be expressed, he would be free to love other people.

of memories of the past and expectations of the future. He is really a whole colony of persons, of people met all during a life. Something of these people has entered into this person forever. So that the person sitting next to you is really a city — a community. In that community live the father and mother of this person, the boys and girls with whom he played most, the people with whom he went to school; all the live things of this world that came and interacted with this person. They are still deep within.

The person sitting next to you is the greatest miracle and greatest mystery that you will ever meet. The person sitting next to you is sacred.



inners and outers

linda jean frame

She is as warm as mother earth and the heart of her flows into the hearts of others through a battered autoharp and her vibrant mezzo-soprano voice. She chose the autoharp because her fingers were too twisted by arthritis for her to play a guitar. Handicapped for 14 years, Linda Jean Frame of Poway, Calif., is a successful folk-singer at 24. She has composed 30 songs — "mostly about personal freedom, something you get by being honest with yourself." And that's what "Inners and Outers" is all about.

CHORUS:
(Sung by congregation)
The world would be a different place
If we all walked around with our outsides down
So our insides showed to the people we knowed.
A mighty strange world indeed.

To show your soul they all agree
Is a mighty fine way for a man to be.
Everyone should have a heart
For this, they say, is the very best part.
Makes no difference if your shell
Is cracked and sort of looks like hell.
The insides should be bright and gay
That is what the people say.

CHORUS

Now I've got a question just for you.
If your insides showed, what would you do?
Would the man you'd like to be
Stand right there for all to see
Or would you want to try and hide
The hollowness you are inside
It aint too late to swing around
Insides out and the outsides down.

CHORUS

If the insides count so much
Why are people out of touch
Fear is why we stand apart
Can't get hurt if you've got no heart.
Lots of things to think about
Problems we can all work out
Take my hand, look and see
My outside's down and this is me.

the pointless of the standard forms" and the need to "wipe the slate clean" and begin with a corporate awareness of one another. That's how their Youth Sunday started! And when the big day came, Sue and Gretchen report, "It was a normal Sunday morning except for the fact that no ministers sat in their regular places, the pulpit was gone, pictures were hung on the chancel wall, the choir didn't wear robes, and the bulletins didn't have any words – simply pictures."

What worried the youth most was whether or not the congregation would take part. Four of the leaders sat at the communion table and led the discussion. "Why do we wear masks?" they asked. A free-flowing multilogue resulted. The adults were more ready than the youth had expected. When it was over, one person asked, "Was this worship?" The answer was a strong "Yes!" But not all agreed.

At Community Church of Chula Vista, the youth minister was leading the worship as in a normal service, when he was unexpectedly "interrupted" by several youth "planted" in the congregation to ask *why* we worship and *how* we should worship. Multilogue followed and the youth illustrated their ideas about the kind of worship which is meaningful to them.

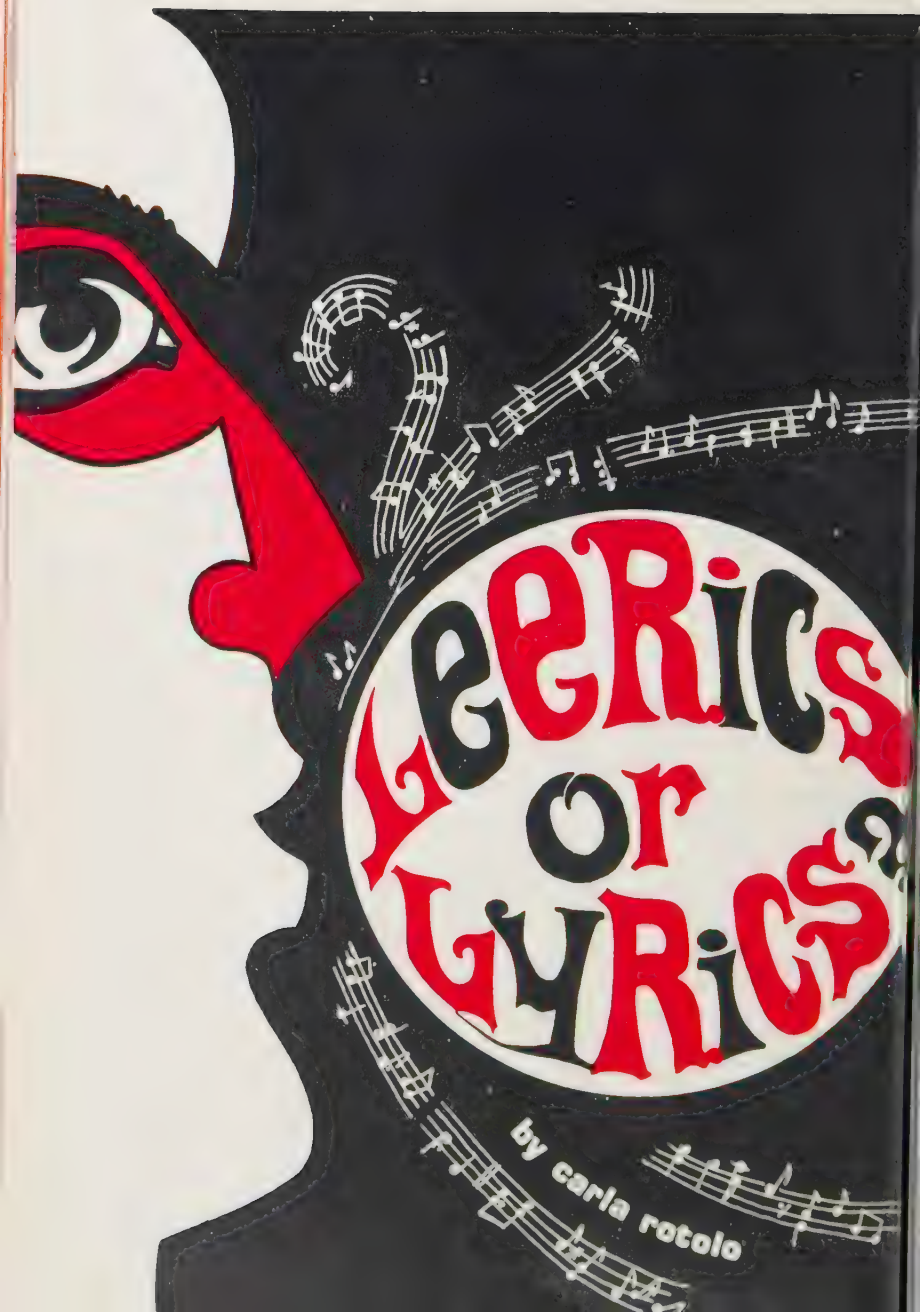
Experimenting in new forms of worship had been done before at College Park Presbyterian Church, including a sermon talk-back tradition. But the Youth Sunday sermon – in the form of a drama – shook the worshiping congregation. The play was a trenchant criticism of our cultural icons and "dangling conversations" (from Simon and Garfunkel). The main criticism of the play was the prevalence of hopelessness. Perhaps, however, the experience was summed up best by the man who said, "If the youth would be parrots of the way we think and believe, we would be happy. But today we are disturbed because we heard prophecy."

Churches begin worship where they find themselves. From very loosely-structured to intensely-traditional forms, the youth-led services are reflecting a growing concern for the relevancy of corporate worship. Sometimes the young people are somewhat awkward in their own worship expression, but the strength of their spirit is being felt unquestionably in the new attempts of honest meeting and shared growing.

"Celebration – that's what it's all about," said one San Diego high school student. And the celebration is a rejoicing in who we are. "We are alive and enabled to do God's will. Praise God! Love People!"

...SON, WHAT DOES YOUR CHURCH DO FOR YOU?
I DUNNO, I NEVER THOUGHT ABOUT IT...
...YOU THERE, WHAT DOES YOUR CHURCH DO FOR YOU?
WELL, I GET FREE PARKING ON SUNDAYS, A PICNIC EVERY SUMMER AN THEY SENT ME TO CAMP ONCE.
WHAT HAS THE CHURCH DONE FOR YOU, YOUNG MAN?
WELL, I SORT OF LIKE OUR EVENING YOUTH GROUP,... THERES 10 GIRLS AND 3 BOYS...
WOULD YOU SAY THE CHURCH PROVIDES THE PROPER CLIMATE FOR WORSHIP?
IT USED TO BEFORE OUR AIR CONDITION BROKE DOWN.
DO YOU FIND THE BIBLE TEACHING HELPFUL?
WELL, ITS OKAY WHEN YOURE YOUNG BUT NOW THAT I'M MATURE, I DONT REALLY NEED IT...
WHAT DOES YOUR CHURCH DO FOR YOU?
..I DUNNO, I ALWA LEAVE AFTER SUNDAY SCHOO

WHEN I ASK AT DOES YOUR CHURCH FOR YOU, WHAT'S THE ST THING YOU THINK ?
THE STRAWBERRY FESTIVAL
YOUNG LADY, WHAT DOES YOUR CHURCH DO FOR YOU?
.. OH, IT TEACHES YOU THE TEN COMMANDMENTS YOU KNOW,... DON'T DO THIS,... DON'T DO THAT SORT OF THING..., MOSES, THE EXODUS, THE PROPHETS, THE GOSPELS AND THE REVELATIONS, PLUS LOTS OF PARABLES..
MISS, WHAT WOULD YOU SAY THE CHURCH DOES FOR YOU?
OH, IT MAKES ME FEEL GOOD WHEN I GO THERE, THE MUSIC, THE STAINED GLASS WINDOWS, THE COMFORTABLE PEWS,... IT'S A SWELL PLACE TO THINK, ESPECIALLY DURING THE LONG SERMONS...
WHAT'S YOUR CHURCH DOING FOR YOU?
MY CHURCH ISN'T DOIN' ANYTHING FOR ME. THAT'S WHY I'M LOOKIN' FOR A NEW CHURCH...
WHAT DOES YOUR CHURCH DO FOR YOU?


LeeRics
or
LyRics?
by carla rotolo

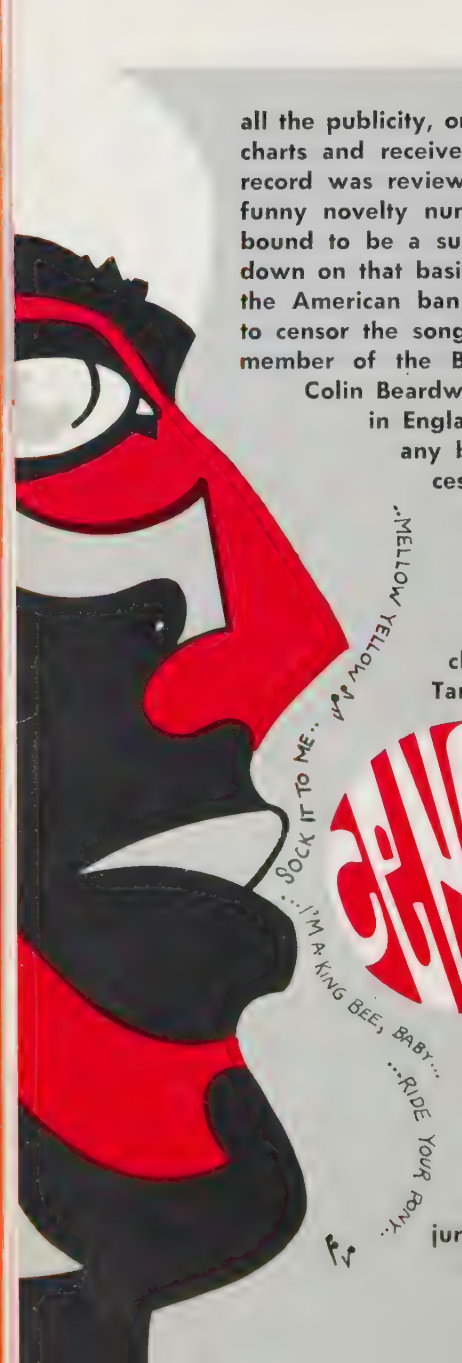
1967

WAS THE YEAR OF THE CENSOR

in the music industry. A rumbling underground beginning in May of 1966 and culminating in front-page headlines in the trade papers called for an all-out campaign against "filth" in April of the following year. The first recordings to elicit comment were the Byrds' release "Eight Miles High" and Bob Dylan's "Rainy Day Women #12 & #35," on Columbia Records. Both singles were already on the National Charts when they were labelled "drug songs" by the Gavin Report, a weekly recommended playlist influencing over a thousand radio stations. In dropping the singles from his playlist, Mr. Gavin, a "record expert" from San Francisco, stated: "In our opinion, these records imply encouragement and/or approval of the use of marijuana or LSD." The report then continued: "We reserve the future right to distinguish between records that simply mention such drugs and those that imply approval of their use." Gavin's contention was rebutted by the Byrds' Jim McGuinn, who claimed the song referred to a trip the group made to London, the strange effects of passing through various time zones, with the phrase "eight miles high" indicating the altitude of the jet. To anyone acquainted with London, there can be no question about the subject, but this did not convince Mr. Gavin and the song was subsequently banned in several cities.

In the case of "Rainy Day Women," Gavin had stronger ammunition, for the lyrics themselves proclaimed "everybody must get stoned!" It didn't matter that most listeners took the phrase to be a reference to drinking, which seemed to be borne out by the Salvation Army Band backing ► replete with hollers and giggles. With

all the publicity, or in spite of it, the disc soared up the charts and received European airplay. In England, the record was reviewed as it was in the United States; a funny novelty number in a new Dylan style that was bound to be a surefire hit, and it was praised or put down on that basis. But as time went by and news of the American ban was publicized, a movement began to censor the song in the British Isles led by a Labour member of the Birmingham City Council, 25-year-old Colin Beardwood, himself a Dylan fan. Dylan was in England at the time and whether this had any bearing upon Mr. Beardwood's unsuccessful crusade, is debatable.



The Byrds and Bob Dylan had already been given the once-over in 1965 but on a slightly superficial scale, with their recordings of "Mr. Tambourine Man" which, Gavin and others claimed, again dealt with drugs; Mr. Tambourine being, in fact, a drug peddlar. Nothing much was done, however, to censor the song and it reached Number One in the National Charts. To go back even further, a children's song penned by Peter Yarrow of the famed trio Peter, Paul and Mary was held to be another paean to dope. The magic dragon Puff and all his whimsicality were in reality spinning a never-never land of opiates to injure the morals of American children. In June of 1966, the Beatles, too

found themselves involved in the fracas with their song "Daytripper." This was to be only a beginning for the foursome, who later became the center of controversy with their Sgt. Pepper album. In this instance, the term "daytripper," which refers directly to a commuter ticket, was blasted as being an LSD trip, regardless of the fact that no such thing was to be found in the lyrics themselves.

In April of 1967 the storm broke with a statement issued by Gordon McLendon, owner-president of many syndicated radio stations in the United States, saying he would ban all records that were not accompanied by a printed lyric sheet or had one side that was suggestive or pushed dope. McLendon's "clean up or else" campaign meant business. He gave May 15 as a deadline to all record companies who wished airplay on his stations. This demand was met with great consternation on the part of the industry itself. Some companies refused to comply, saying that it was not a question of hiding anything, but complete opposition to the imposing of an outside censor on their product, as they themselves had taste and were capable of deciding what was fit for teenagers as much as Mr. McLendon. Other companies and program managers supported McLendon and an all-out battle ensued.

McLendon's "committee," made up of prostitutes and junkies - both active and reformed — were to assist in weeding out suggestive records in order to eliminate the "filth" broadcast daily. This panel would ensure that no hippy phrase passed the censor's ear. Once again the Beatles came under attack and "Penny Lane" was banned. Capitol Records immediately challenged the drug insinuation but announced that all lyrics would be printed on the forthcoming Sgt. Pepper album because the Beatles thought it was a good idea, and not because of Mr. McLendon. The witch-hunt was on as Mitch Ryder's "Sock It to Me Baby" and the Standells' "Try It" got the axe. Then along came the Rolling Stones' "Let's Spend the Night Together." Those disc-jockeys who did play it, rode gain on the single in order to delete the offending words, and soon only the B-side "Ruby Tuesday" was permitted. Nonetheless, teenagers still heard the A-side by merely buying the record.

Labelled a "dirty" group out to offend the morals of the young, the Stones have been under constant attack since their inception in 1964. In this case "sex," as a result of ther projected image and

material, was the culprit. Blues texts are notoriously explici
sexually and noted for hidden meanings for those familiar with th
symbolism; it was to this material that the early Stones turned. Th
word "ride," which has a specific connotation, appeared in the hi
singles "Jenny Take a Ride," "Ride Your Pony," and "C. C. Rider,
arousing no particular emotion in the uninitiated. But the Stones
singing another old blues phrase "I'm a king bee baby, buzzin
'round your hive" caused a good deal of comment. As the grou
turned away from traditional material and began writing their ow
songs, they came under even more careful scrutiny which has no
abated. "Satisfaction," abetted by Mick Jaegger's implicit stag
movements, and "Paint It Black" were remarked upon for thei
content and the British Press predicted a U.S. ban.

"Soul" music, a direct outgrowth of the blues and gospel, ha
also come in for its share of the censor's hatchet. Aretha Franklin'
recording of the Otis Redding song "Respect" was edited for ai
play and banned in some cities, but the original version was sti
available to the buyer. Donovan's "Mellow Yellow" became th
put-on of the year with people ferreting out the hidden dru
symbolism aided by a feature story in TIME magazine, which sen
untold numbers scurrying about to bake and smoke banana skins

Today the furor has died down somewhat as a result of th
industry's refusal to comply fully with McLendon's demands, an
perhaps because of the general trends in the country embodied i
the hippie movement and the subsequent development of Aci
Rock. Lyrics are often now printed as a matter of course as L
records become more a concept, merging art with content an
continuity. NBC's "Laugh-In" has given the "soul" term "SOCK I
TO ME" the seal of respectability, and the drug phrase "TURN ON
has become the ad-man's panacea. In January, BILLBOARD carrie
the following headline: "TRADE TURNING ON TO 'NEW MORALITY'
with Mo Ostin of Reprise Records commenting on the release of
FUGS LP: "This is not pornography, it's not obscene; the four-lette
word is today's culture."

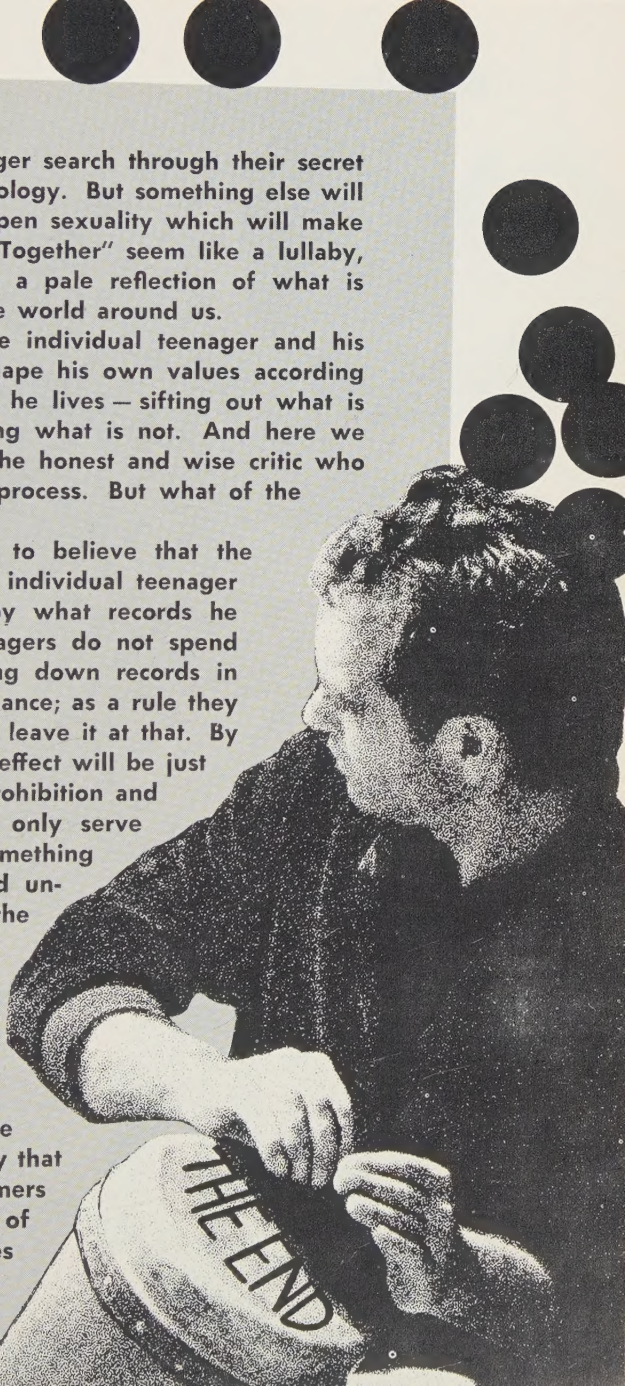
Had the censor been defeated? In November of 1967, Donc
van issued the following statement: "I am now publicizing th
banning of all drugs so that the dawning generation may b
allowed to blossom without the stain of the false-god drug." S
perhaps drugs, too, are on their way out and Messrs. Gavin an

McLendon need no longer search through their secret lexicons of drug terminology. But something else will replace all this; more open sexuality which will make "Let's Spend the Night Together" seem like a lullaby, and songs will be but a pale reflection of what is actually going on in the world around us.

It will be up to the individual teenager and his parents to form and shape his own values according to the society in which he lives — sifting out what is worthwhile and rejecting what is not. And here we welcome the voice of the honest and wise critic who helps us in the sifting process. But what of the censor?

We cannot be led to believe that the entire morality of each individual teenager is determined solely by what records he hears and buys. Teenagers do not spend 24 hours a day slowing down records in order to catch every nuance; as a rule they dance to the music and leave it at that. By imposing a censor, the effect will be just the opposite, for the prohibition and the resulting publicity only serve to bring attention to something that might have passed unnoticed. Certainly the mass media's preoccupation with the hippies did much to make them appear romantic.

If the censors have a case, let them look to the real problem — a society that tends to elevate performers and freaks to the level of tastemakers and teaches mass emulation as opposed to individuality.



life is a blast!

Life is a blast — my Lord!
A glorious dance pursued in delirious confusion.
Melodies and rhythms express the yearnings
of our souls for the full-fledged drama of existence.
But when the music stops, when the driving beat is
stilled, when the last partner leaves the floor,
We are so alone, so afraid, so bewildered.
For in the quiet and holy hours of our lives
We must face thee, and we are ashamed.
Ashamed of our coldness to our friends' need,
Ashamed of our blindness to the world's hunger,
Ashamed of our laziness when there's a creation to be fulfilled.
Transform the energies of our lives
to thy creative purpose, and use us
to the glory of all mankind.

— Andrew J. Young